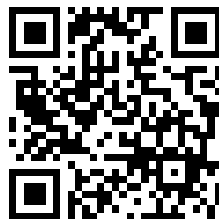


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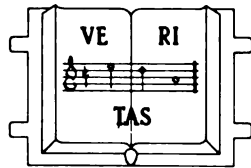




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# Songs of the Church

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**Fifteen Anthems for Mixed Chorus**

**By SERGEI RACHMANINOFF**

Op. 37

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AUTHORIZED BY THE COMPOSER  
EDITED WITH THE ENGLISH TEXT  
BY

**WINFRED DOUGLAS**

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# O Come, Let Us Worship

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 1

*Fairly quick*

SOPRANO  
A - men. O come, let us wor - ship be - fore the

ALTO  
A - men. O come, let us wor - ship be - fore the

TENOR  
A - men. O come, let us wor - ship be - fore the

BASS  
A - men. O come, let us wor - ship be - fore the

PIANO  
*for practice only*

*Fairly quick*

Lord our Ma - ker. O come, let us wor - ship and fall down

Lord our Ma - ker. O come, let us wor - ship and fall down

Lord our Ma - ker. O come, let us wor - ship and fall down

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*p* be-fore the Lord Christ, our God and Ma-ker.

*p* be-fore the Lord Christ, our God and Ma-ker.

*p* be-fore the Lord Christ, our God and Ma-ker.

*p* be-fore the Lord Christ, our God and Ma-ker.

*f* O come, let us wor-ship and fall down

*f* O come, let us wor-ship and fall down

*f* O come, let us wor-ship and fall down

*f* O come, let us wor-ship and fall down

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p*

*f* *ff* *mf* *pp* *retard*

O come, — let us wor - ship and fall down be - fore him.

*f* *ff* *mf* *pp* *retard*

O come, — let us wor - ship and fall down be - fore him.

*f* *ff* *mf* *pp* *retard*

O come, — let us wor - ship and fall down be - fore him.

*f* *ff* *mf* *pp* *retard*



be-fore the Lord Christ, our God and Ma - ker.

be-fore the Lord Christ, our God and Ma - ker.

be-fore the Lord Christ, our God and Ma - ker.

be-fore the Lord Christ, our God and Ma - ker.

*p*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are 'be-fore the Lord Christ, our God and Ma - ker.' The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment.

O come, let us wor - ship and fall down

O come, let us wor - ship and fall down

O come, let us wor - ship and fall down

O come, let us wor - ship and fall down

*f* *ff*

This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are 'O come, let us wor - ship and fall down'. The music is in the same key and time signature as the first system. The piano part features a steady eighth-note accompaniment. The vocal parts have a melodic line with some ornamentation. The system ends with a double bar line.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p*

*f* O come, — let us wor - ship and fall down be - fore him. *ff* *mf* *retard* *pp*

*f* O come, — let us wor - ship and fall down be - fore him. *ff* *mf* *pp*

*f* O come, — let us wor - ship and fall down be - fore him. *ff* *mf* *pp*

*f* O come, — let us wor - ship and fall down be - fore him. *ff* *mf* *pp*

*retard*

# Bless The Lord, O My Soul

Edited by  
WINFRED DOUGLAS

Melody of the Greek Tradition

S. RACHMANINOFF  
Op. 37, No. 2

*In moderate tempo*  
(beat halves)

SOPRANO

ALTO

SOLO ALTO

TENOR

BASS

PIANO  
for  
practice  
only

First system of the musical score. It includes staves for Soprano, Alto, Solo Alto, Tenor, Bass, and Piano. The Solo Alto part begins with the lyrics "Bless thou the Lord, O my". The Tenor and Bass parts begin with the lyrics "Bless thou the Lord". The Piano part is marked *In moderate tempo* and *p*. Dynamics include *f* (forte) and *p* (piano).

Second system of the musical score. It continues the vocal parts and piano accompaniment. The Solo Alto part has the lyrics "Bless - ed art thou, O Lord my God." The Tenor and Bass parts also have the lyrics "Bless - ed art thou O Lord my God." The Piano part continues with the same tempo and dynamics. Dynamics include *pp* (pianissimo), *f* (forte), and *very expressively*. There are also markings for humming: a plus sign (+) and the word "(hum)".

\*) NOTE - The sign + indicates notes which are to be executed by humming with closed lips.  
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2<sup>d</sup> Alto  
(hum)

Lord my God, thou art be - come ex - ceed - ing glo - ri - ous. Bless - ed art

Bless - ed art thou.

Bless - ed art thou.

*pp*

*pp*

Bless - ed art thou O Lord my God.

*pp*

thou, O Lord my God. Thou art

*pp*

cloth - ed — with ma - jes - ty and — hon -

Bless - ed art thou.

Bless - ed art thou.

r.h.

Bless-ed art thou, ——— O Lord my God.

*pp*

Bless-ed art thou, ——— O Lord my God.

*pp*

Bless-ed art thou, ——— O Lord my God.

our (hum)

The

*pp*

l.h.



wa - ters stood a-bove the moun - tains.

*p* Bless - ed art thou.

*p* Bless - ed art thou.

*mf* Mar - vel-lous are thy works, O Lord.

*pp* Mar - vel-lous are thy works, O Lord.

*pp* Mar - vel-lous are thy works, O Lord. A -

*pp*

2d Alto  
(hum)

*mf*

*p*

*pp*

*mf*

r. h.

r. h.

*f*

*pp*



mong the hills flow the wa - the wa - ters flow.

*p* Bless - ed art thou. *pp*

*p* Bless - ed art thou. *pp*

r. h.

Mar - vel - lous are thy works, O Lord.

Mar - vel - lous are thy works, O Lord.

(hum) +

*mf*

ters. In

*pp* *mf*

wis - dom hast thou made them all, hast thou  
*p*  
 Bless - ed art thou.  
*p*  
 Bless - ed art thou.  
*p*  
 Glo - - - ry to thee,  
*p*  
 Glo - - - ry to thee,  
 made them all.  
 (hum)  
 r. h. l. h.  
*p*

O Lord; who hast made them all, who hast

O Lord, who hast made them all, who hast

made them all.

made them all.

Bless - ed art thou.

who hast made them all.

*retard*

*pp*

*pp*

*p*

*r.h.*

*pp*

# Blessed Is The Man

11

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No 3

*Fairly quick, but smoothly and tenderly*

SOPRANO

ALTO

TENOR

BASS

PIANO  
for  
practice  
only

*p*

Bless-ed is the man that hath not walk-ed in the coun-sel of the un-god-ly.

*p*<sup>1st Tenor</sup>

Bless-ed is the man that hath not walk-ed in the coun-sel of the un-god-ly.

*p*<sup>2nd Tenor</sup>

*Fairly quick, but smoothly and tenderly*

*p*

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*pp*

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*p*

For the Lord know-eth the way of the righ-teous, but the way of the un-god-ly shall per - ish.

*p* 1<sup>st</sup> T.

For the Lord know-eth the way of the righ-teous, but the way of the un-god-ly shall per - ish.

2<sup>d</sup> Tenor

*p*

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

*p* 2<sup>d</sup> Soprano *p* *mf*

Serve the Lord with fear, and

*p* *p* *mf*

Serve the Lord with fear, and

*p* *p* *mf*

Serve the Lord with fear, and

*p* *p* *mf*

*mp* *pp*

re - joice un - to him.

*mp* *p*

re - joice un - to him with rev - er - ence.

*mp* *p*

re - joice un - to him with rev - er - ence.

2<sup>d</sup> Tenor



*Every time louder and bolder*

All Sopranos

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*Every time louder and bolder*

*p* Bless - ed are all they that put — their trust in — him. —

*p* Bless - ed are all they that put — their trust in — him. —

*p* Bless - ed are all they that put — their trust in — him. —

Al - le - lu - i a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

The first system consists of four staves, each with a vocal line and the lyrics 'Al - le - lu - i a, al - le - lu - i - a, al - le - lu - i - a.' The dynamics are marked *mf* (mezzo-forte) and *p* (piano). The second system continues the same melody and lyrics for the four voices.

A - rise, O Lord, and save me, O my God.

A - rise, O Lord, and save me, O my God.

The third system features two staves. The top staff is for the 1st Tenor and the bottom staff is for the Bass. The lyrics are 'A - rise, O Lord, and save me, O my God.' The dynamics are marked *p* (piano) and *pp* (pianissimo). The fourth system continues the same melody and lyrics for the two voices.

The fifth system shows the piano accompaniment for the piece. It consists of two staves, treble and bass clef. The dynamics are marked *p* (piano) and *pp* (pianissimo). The music is in a minor key, indicated by the key signature of one flat.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p* 2<sup>d</sup> Soprano  
Sal - va - tion be - long - eth un - to the Lord and thy

*p* Sal - va - tion be - long - eth un - to the Lord and thy

*p* 1<sup>st</sup> Tenor 2<sup>d</sup> Tenor  
Sal - va - tion be - long - eth un - to the Lord and thy

*p*

*p*  
 bless - ing is up - or. thy peo - ple.  
*p* *pp*  
 bless - ing is up - on thy peo - - - ple.  
*p* *pp*  
 bless - ing is up - on thy peo - - - ple.

*f*  
 Al - le - lu - i - a, al - le - lu - i - a, al le lu i a.  
*f*  
 Al - le - lu - i - a, al - le - lu - i - a, al le lu i a.  
*f*  
 Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.  
*f*  
 Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*More quickly*

*ff*

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

*ff*

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

*ff*

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

*ff*

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

*More quickly*

*ff*

*ff very rhythmically*

now and ev - er and to a - ges of a - ges. A - men. *retard* *p* *V*

*ff*

now and ev - er and to a - ges of a - ges. A - men. *p*

*ff*

now and ev - er and to a - ges of a - ges. A - men. *p*

*ff*

now and ev - er and to a - ges of a - ges. A - men. *p*

*ff very rhythmically*

*retard* *p*



**First tempo**  
*Light and dulcet*

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

**First tempo**

*mf* Light and dulcet

*mf* Light and dulcet

**retard**

**First tempo**

**retard** *p* Glo - ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo - ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo - ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo - ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

**retard** *p* **First tempo**



*retard* *First tempo*  
*pp*  
 al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,  
*pp*  
 al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,  
*pp*  
 al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,  
*pp*  
 al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,  
*retard* *First tempo*  
*pp*

*retard*  
 al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.  
 al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.  
 al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.  
 al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.  
*retard*

# Gladsome Radiance

21

Edited by  
WINFRED DOUGLAS

*Melody of the Kiev Tradition*

S. RACHMANINOFF

Op. 87, No. 4

*Fairly slow* (beat halves) 2<sup>d</sup> Soprano

SOPRANO

ALTO

TENOR

BASS

PIANO  
for  
practice  
only

*Fairly slow*

ho - ly, heav - en - ly, bless-ed; Je - sus Christ! Lo,

ho - ly, heav - en - ly, bless-ed; Je - sus Christ! Lo,

ho - ly, heav - en - ly, bless-ed; Je - sus Christ! \_\_\_\_\_

*mf*  
now that we come to sun - set, be - hold - ing the light of eve -

*mf*  
now that we come to sun - set, be - hold - ing the light of eve -

*mp*  
All the Tenors  
Glad - some Ra - diance, glad - some Ra - diance,

*1st and 2d Basses*  
*mf*  
*p*  
Glad - some

*3d Bass*  
*p*  
Glad - some Ra - diance.

*mf*  
*mf*  
*p*

*retard slightly*

ning,

*pp*  
Glad - some Ra - diance.

ning,

*pp*  
Glad - some Ra - diance.

*pp*  
Glad - some Ra - diance.

*pp*  
Glad - some Ra - diance.

*pp*  
Glad - some Ra - diance. Glad - some Ra - diance.

*retard slightly*

## First tempo

*pp* Glad - some Ra - diance, the ho - ly Glo - ry, for *p*

*pp* Glad - some Ra - diance, the ho - ly Glo - ry,

*\*) Solo Tenor p very melodiously*

We hymn the Fa - ther, Son, and Ho - ly Spir - it, God.

All the Basses

For

For

## First tempo

*very melodiously*

*mf* meet it is that thou shouldst be *mf* prais - ed by voi - ces un - de

*f* For meet is it that at all times thou shouldst be *p* prais - ed by voi - ces un - de

*p* meet it is that thou shouldst be prais - ed by voi - ces un - de

*pp* For meet is it that at all times thou shouldst be

meet it is that thou shouldst be prais - ed by voi - ces un - de

*very melodiously*

e) May be sung by all the first tenors

fil - ed, O Son of God, — who giv - est life: —

fil - ed, O Son of God, — who giv - est life: —

fil - ed, O Son of God, — who giv - est

fil - ed. —

— All the world doth praise thee. —

life: All the world doth praise thee. —

life: All the world doth praise thee. —

All the world doth praise thee. —



# Nunc Dimittis

*Melody of the Kiev Tradition*

25

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 5

*Slowly*

SOPRANO

ALTO

SOLO TENOR

TENOR

BASS

PIANO  
for  
practice  
only

*ppp*

*ppp*

*p*

Lord, now let - - test thou thy ser - vant de -

Lord, now let-test thou thy ser-vant de - part in peace, —

1<sup>st</sup> Tenor  
Lord, now let - - test thou thy ser - vant de -

*Slowly*

part in peace, de - part in peace ac - cord - ing

ac - cord-ing to thy word. —

part in peace, de - part in peace ac - cord - ing

*mf*

*mf*

\*) This part may be taken by two or three voices in unison, from among the first tenors of the choir.

\*) NOTE. The sign + indicates notes which are to be executed by humming with closed lips.

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*p*  
Lord, now let-test thou — thy ser-vant de - part in peace.  
de-part in peace ac -  
to — thy word, de - part —  
*mf*  
For — mine eyes — have seen thy sal - va -  
to — thy word, — de - part in peace —

*p*  
*mf*  
cord - ing to thy word. — All the Altos  
Which  
tion,  
cord - ing to thy word. — Which thou hast pre -  
Which thou hast pre - par - ed,

\*) The Sopranos will softly sustain the long Bflat with the vowel O; or by humming.

face of all peo - ple;

*mf* Which thou hast pre - par'd be - fore the *f* face of *ff* all peo - ple;

thou hast pre - par - ed be - fore the *f* face of *ff* all — peo - ple;

Which thou hast pre - par'd be - fore the *f* face of *ff* all peo - ple;

*mf* par - ed, pre - par - ed be - fore the *f* face of *ff* all peo - ple;

thou hast pre - par - ed be - fore the *f* face of *ff* all peo - ple;

which thou hast pre - par - ed be - fore the *f* face of *ff* all peo - ple;

a light *p* to light - en the *mf* Gen - tiles,

a light

*p* to be a light to light - en the Gen - tiles

Gen - tiles

1<sup>st</sup> Tenor*p*

to light - en the Gen - tiles

*p* *mf*

*p*

All the Sopranos  
*pp*  
and the glo - ry of thy peo - ple Is - ra -

All the Altos  
and the *mf* glo - ry of thy peo - ple Is - ra -

All the Tenors  
*pp*  
and to be the glo - ry of thy peo - ple Is - ra -

*pp*  
and the glo - ry of thy peo - ple Is - ra -



*Simplified version (composer)*

Alto *pp*

Tenor *pp*

Bass *pp*

*fading away*

el.

*pp*

*pp*

*fading away*

*ppp*



# Ave Maria

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF<sup>29</sup>  
Op. 37, No. 6

*Smoothly, not quick*

SOPRANO

ALTO

TENOR

BASS

PIANO  
for  
practice  
only

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "Hail, O Vir - gin Moth-er, Bear - er of God, ho-ly". The music is in G major, 3/4 time, and includes dynamic markings *p*, *mp*, and *pp*.

*Smoothly, not quick*

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. It includes dynamic markings *p*, *mp*, and *pp*.

Four vocal staves with lyrics: "Ma - ry, full \_\_\_\_\_ of grace; the Lord is". The music continues with dynamic markings *pp*.

Piano accompaniment for the second system, including a grand staff with treble and bass clefs. It includes dynamic markings *pp*.

with thee: Hail, O

with thee: bless-ed art thou a -

pp very tenderly

pp

p

pp

pp very tenderly

Vir - gin Moth-er of God, ho - ly Ma - ry, full of

mong wo - men, and bless-ed is the fruit of thy womb; for

Vir - gin Moth-er of God, ho - ly Ma - ry, full of

for

pp

p

pp

p

ff



*ff* 8 grace, for thou hast brought forth the  
 thou hast brought forth the Sav - iour, who re-deem'd our  
*ff* 8 grace, for thou hast brought forth the  
 thou hast brought forth the Sav - iour who re -  
*ff* *mf*  
 Sav - iour, who re - deemed our souls.  
 souls, who re - deemed our souls.  
*p* *pp* *p* *pp* *ppp*  
 Sav - iour, who re - deemed our souls, who re - deemed our souls.  
 deemed our souls, who re - deemed our souls.  
*p* *pp* *p* *pp* *ppp*



# Glory Be To God

*Melody of the Znamen Tradition*

Edited by  
WINFRED DOUGLAS

*Not quick* (beat halves)  
*melodiously*  
2<sup>d</sup> Soprano

S. RACHMANINOFF

Op. 37, No. 7

SOPRANO



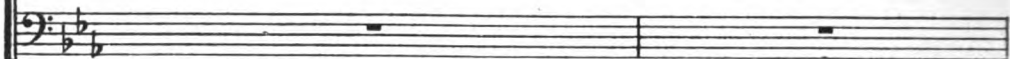
ALTO



TENOR



BASS



PIANO  
for  
practice  
only



*A little slower*

peace on earth, good will to-wards men. — Glo - ry.

peace on earth, good will to-wards men. — Glo - ry be to God on high

God — on — high.

1<sup>st</sup> Bass pp Glo - ry.

Glo -

*A little slower*

*p* *pp*

Glo - ry.

and on earth peace, peace on earth, good will to wards men.

*pp* *pp*

Glo - - - ry, Glo - - - ry.

*3<sup>d</sup> Soprano* *Always slower, always softer -*

*pp*

Glo - ry be to God on high - and on earth peace,

*pp*

Glo - ry be to God on high and on earth peace,

*pp*

And - - - on - - - earth - - -

*p*

And - - - on - - - earth - - -

*pp* *Always slower, always softer*

*In time*

Musical score for "In time". The score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *In time*.

The vocal part includes the following lyrics:
   
Glo - ry, Al -
   
peace on earth, good will to - wards men. Al -
   
peace. Glo - ry, Al - le -
   
peace. Al - le -
   
le - lu - ia.

The piano accompaniment features several passages marked *ppp* (pianissimo) and *f* (forte). The score includes dynamic markings, phrasing slurs, and accents. The final section of the score is marked with *f* and "long pause".

\*) Only the lower notes accentuated

*Slowly, very softly, and with deep feeling*

*p* *pp* *pp* *pp*

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

*p* *pp* *pp* *pp*

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

*p* *pp* *pp* *pp*

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

*p* *pp* *pp* *pp*

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

*Slowly, very softly, and with deep feeling*

*p* *pp* *pp*

*mf* *p* *pp* *retard* *ppp*

thou my lips, O Lord, and my mouth shall show forth thy praise.

*mf* *p* *pp* *ppp*

thou my lips, O Lord, and my mouth shall show forth thy praise.

*mf* *p* *pp* *ppp*

thou my lips, O Lord, and my mouth shall show forth thy praise.

*mf* *p* *pp* *ppp*

thou my lips, O Lord, and my mouth shall show forth thy praise.

*mf* *p* *pp* *retard* *ppp*

# Laud Ye The Name Of The Lord

Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 87, No. 8

*Not quick*

SOPRANO

Laud ye the Name of the Lord.

ALTO

*\*) f Brightly, with strong bold rhythm*

O praise the Lord, laud the

TENOR

Laud ye the Name of the Lord.

*\*) f Brightly, with strong bold rhythm*

BASS

O praise the Lord, laud the

*Not quick*

PIANO  
*for  
practice  
only*

*p*

*f*

Al - le - lu - i - a. O

Name of the Lord. Al - le - lu - i - a. O

Al - le - lu - i - a. O

Name of the Lord. Al - le - lu - i - a. O

\*) The sound of Altos and Basses must be of equal strength.

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praise it, ye ser - vants of the Lord. Al - le - lu -

praise it, all ye ser - vants of the Lord. Al - le - lu -

praise it, ye ser - vants of the Lord. Al - le - lu -

praise it, all ye ser - vants of the Lord. Al - le - lu -

i - a, al - le - lu - i - a.

i - a. Al - le - lu - i -

i - a, al - le - lu - i - a.

i - a.

*f* *mf* L.h.



a. *p* *mf*  
 Al - le - lu - i -

*pp*  
 Prai - ed be the Lord out of Si - on, who

*pp*  
 r.h. *p* *mf*

*pp*

*Softly, melodiously*  
*p* *p*  
 Al - le - lu - i - a,

*p*  
 a. *p*  
 Al - le - lu - i - a,

dwell - eth at Je - ru - sa - lem. *p*  
 Al - le - lu - i - a,

*Softly, melodiously*  
*p* *p*  
 Al - le - lu - i - a,

al - le - lu - i - a. O give  
O give thanks un-to the Lord, for he is

al - le - lu - i - a. O give  
O give thanks un-to the Lord, for he is

*In the opening mood*

thanks un - to the Lord, \_\_\_\_\_ for he  
gra - cious; \_\_\_\_\_ al - le - lu - i - a, al - le - lu - i -

thanks un - to the Lord, \_\_\_\_\_ for he  
gra - cious; \_\_\_\_\_ al - le - lu - i - a, al - le - lu - i -

is gra - - - cious. *p* Al - le - lu - i - a,  
 a, and his mer-cy en - dur - eth for ev - er. *f* Al - le - lu - -

is gra - - - cious. *p* Al - le - lu - i - a,  
 a, and his mer-cy en - dur - eth for ev - er. *f* Al - le - lu - -

al - le - lu - i - a. *mf* O give thanks un - to the  
 - i - a. *f* O give thanks un - to the God of  
 al - le - lu - i - a. *mf* O give thanks un - to the  
 - i - a. *f* O give thanks un - to the God of

God of hea - ven. *f* Al - le - lu - i - a,  
 hea - ven; al - le - lu - i - a, al - le - lu - i -

God of hea - ven. *f* Al - le - lu - i - a,  
 hea - ven; al - le - lu - i - a, al - le - lu - i -

*f* Al - le - lu - i - a, al - le - lu - i -

*ff* al - le - lu - i - a, al - le - lu -  
*ff* a, for his mer - cy en - dur - eth for ev - er. Al - le - lu -  
*ff* al - le - lu - i - a, al - le - lu -

*ff* a, for his mer - cy en - dur - eth for ev - er. Al - le - lu -

*ff* Al - le - lu -

*p* *pp*  
 i - a, al - le - lu - i - a.  
*f* *mf*  
 i - a, Al - le -  
*p* *pp*  
 i - a, al - le - lu - i - a.  
*f*  
 i - a,

*p* *melodiously* *retard* *p* *pp*  
 Al - le - lu - i - a.  
*p* *pp*  
 lu - i - a, al - le - lu - i - a.  
*p* *pp*  
 Al - le - lu - i - a.  
*p* *pp*  
 Al - le - lu - i - a.

*melodiously* *retard* *p* *pp*



# Blessed Art Thou, O Lord

43

Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLASS. RACHMANINOFF  
Op. 37, No. 9*Fairly quick*

SOPRANO

ALTO

TENOR

BASS

PIANO  
for  
practice  
only

Wilt thou not teach me, O Lord, the way of thy sta-tutes; bless-ed

*Fairly quick**retard**Slower, heavier**f resonantly*

All the an-gel host were a-maz-ed

be thy ho-ly Name.

*pp**retard**Slower, heavier**f*

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All the an - gel host were a - maz - ed  
 when they be-held thee a-mong the dead; yet de-stroy-ing all the might  
 Yet de -

when they be - held thee a - mong the dead;  
 of death, O Sav - iour, with thy-self thou didst de - liv - er A - dam,  
 stroy - - ing all the might of death,

*ff* *retard* *Tempo of the beginning*

and from Ha - des didst re - deem us. *pp*

and from Ha - des didst re - deem us. With thou not *pp*

and from Ha - des didst re - deem us. With thou not *pp*

*ff* *pp*

*ff* *retard* *Tempo of the beginning*

*pp* *pp*

*retard*

*pp*

teach me, O Lord, the way of thy sta - tutes; bless - ed

*pp*

teach me, O Lord, the way of thy sta - tutes; bless - ed

*pp*

*retard*

*pp*

*Slower* *p* *p*

Spake the An - gel to the

*p* *p*

be thy ho - ly Name. Spake the An - gel to the

*mf* *expressively* *p*

be thy ho - ly Name. Where - fore min - gle ye the sweet smell - ing oint - ment,

*Slower* *p*

*mf*

wo - men bear - ing spi -

*pp*

wo - men bear - ing spi -

O ye dis - ci - ples, with your pi - ty - ing tears? Shin - ing from the tomb spake the An - gel

Shin - ing from the tomb spake the An - gel to the

*p* *pp*

*p* *pp*

Still slower

and re 47

Be-hold ye the tomb: \_\_\_\_\_

- ces:

Be-hold ye the tomb, and be of good cheer;

- ces:

Be-hold ye the tomb:

Be-hold ye the tomb, and be of good cheer;

1<sup>st</sup> TEN.

to the wom - en bear-ing spi - ces:

wom-en bear-ing spi - ces:

Still slower

and re -

tarding

*pp*

Tempo as before

he is not here, but is ri - sen.

*pp*

*pp*

he is ri - sen.

he is not here, but is ri - sen.

Wilt thou not teach me, O Lord, the

he is ri - sen.

Wilt thou not teach me, O Lord, the

tarding

Tempo as before

*Slowly and melodiously*

Ver - y ear - ly

Ver - y ear - ly

*retard*

way of thy sta - tutes; bless - ed be thy ho - ly Name. Ver - y ear - ly

way of thy sta - tutes; bless - ed be thy ho - ly Name.

*Slowly and melodiously**retard*

came the myrrh-bear-ing wom - en, la - ment - ing sore-ly, to thy

came the wom - en la - ment - ing:

came the wom - en la - ment

*very melodiously*1<sup>st</sup> TEN.

la - ment - ing

sep - ul - chre: *p* 2<sup>d</sup> SOP. *p* *mf* *retard* *p*  
 but be - fore them stood an An - gel and

*p* ing: *mf* *p*  
 sore - - ly:

*pp* *a tempo* *p* *mf* *p* *retard*  
 said: The time of your mourn - ing is

*pp* *p*  
 \*)TENOR SOLO *mf* *very melodiously* *p*  
 The time of your mourn-ing is past; la-ment no more:

*a tempo* *mf* *p*

) May be sung by several First Tenors.



*pp* 2<sup>d</sup> SOP. *pp*

past; la - ment no more.

*pp*

past; la - ment no more.

*p* *p* *p*

but go and tell his A-pos-tles that he is ri - sen.

*p*

*p* *p* *pp* *p*

*First tempo* *pp* *pp* *retard*

Wilt thou not teach me, O Lord, the way of thy sta - tutes; bless - ed

*pp* *pp* *pp* *pp*

Wilt thou not teach me, O Lord, the way of thy sta - tutes; bless - ed

*pp*

*First tempo* *pp* *retard*

r. h.

*Again slower*

be thy ho - ly Name. When the myrrh - bear - ing wom - en

When the wom - en with

be thy ho - ly Name. When the wom - en with

*Again slower*

*pp*

drew nigh thy sep-ul-chre with pre - cious oint-ments, O Sa - viour, they mourn-ed;

pre - cious oint - ments drew nigh, \*)

pre - cious oint - ments drew nigh, \*)

*p* *pp*

\*) Care must be taken to prolong the sound of long i on the ah before the concluding ee of the diphthong comes in at the end.

1<sup>st</sup> SOP. *mf* *very dulcet*

*pp*

Why

Why

\*<sup>1</sup> TENOR SOLO *p*

But an An - gel spake un - to them, say - ing:

2<sup>d</sup> TENORS

1<sup>st</sup> TEN. *f* *very dulcet*

Why

*p*

*very dulcet*

*mf*

seek — ye the liv - - - ing a - mong the

*mf*

seek — ye the liv - - - ing a - -

seek — ye the liv - - - ing a - mong the

\*<sup>1</sup>) May be sung by several First Tenors.

*Broadly*

dead? For as God hath he ri - sen - to save you.

among the dead? For as God hath he ri - sen to save you.

dead? For as God hath he ri - sen - to save you.

*Broadly*
*Tempo of the beginning*

*Almost whispering. Only the notes expressly marked should stand out*

Glo - ry to the Fa - ther, Son, and Ho - ly Spir - it.

Glo - ry to the Fa - ther, Son, and Ho - ly Spir - it.

*Tempo of the beginning*

*p* Glo -

**1<sup>st</sup> ALTOS**  
*pp* Glo - - - - - ry,

Let us wor-ship the Lord, God the Fa-ther, with the Son and Ho-ly Spir - it,

*pp* ry.

*p* Glo - - - - - ry,

*p* the Ho - ly Trin - i - ty, *p* Three in One and One in Three;

*p* r.h. *p*



Glo - - - - - ry.

*mf* Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth,

*mf* let us cry with the An - gels: Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth,

*mf*

*mf*

*p*

Glo - - - - -

*pp* detached not legato

*pp* As it is and shall be ev - er, world with - out end, a - men.

*pp* As it is and shall be ev - er, world with - out end, a - men.

*pp*

*pp*

♫ Tenor and 2<sup>d</sup> Alto a little prominent



ry, *p* Glo - - - ry, *pp*

*p* Thou, O ho-ly Vir-gin, *mf* bring-ing forth the Lord and *p* giv-er of e-ter-nal life, *pp*

*p* Thou, O ho-ly Vir-gin, thou, — O — Vir - gin, *pp*

Thou, O ho-ly Vir-gin, *mf* bring-ing forth the Lord and *p* giv-er of e-ter-nal life, *pp*

*p* Thou, — O — Vir - gin, *mf*

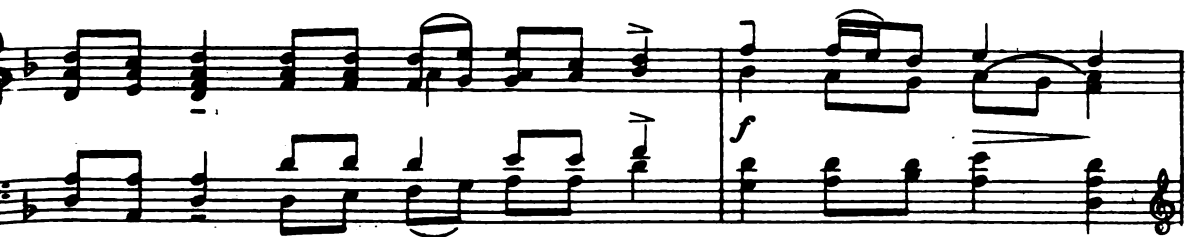
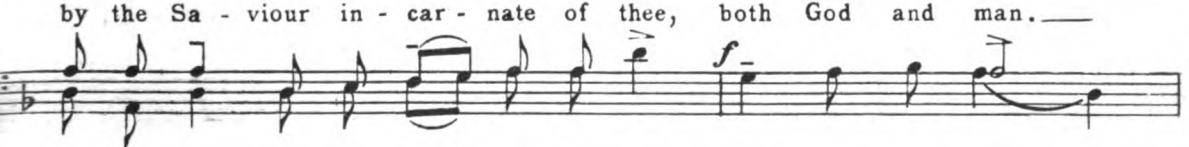
*p* *mf* *pp*

*p* ran - som-edst Ad - am and ga - vest joy for sor - row un - to Eve: *p*

*p* ran - som-edst Ad - am and ga - vest joy for sor - row un - to Eve: *p*

*p* ran - som-edst Ad - am and ga - vest joy for sor - row un - to Eve: *p*

*p*

*Growing louder and louder**Growing louder and louder*

*mf*  
Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a,

*mf*  
Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a,

*mf* 1<sup>st</sup> TEN. *mf*  
Al - le - lu - ia (lightly) al - le - lu - i - a,

*mf*  
Glo - ry be to thee, O  
Glo - ry be to God. — Al - le - lu - i - a,

*f* *standing out*  
Glo - ry be to God. — Al - le - lu - i - a, al - le - lu - i - a,

*mf* *f*  
Glo - ry be to God. Al - le - lu - i - a,

*f*  
Al - le - lu - ia,

God, —

*mf* Glo - ry to thee, O God. *p*

*f* al - le - lu - i - a, Glo - ry be to God. *p* Glo

*mf* Glo - ry be to God. *p* Al - le - lu - i - a, *mf*  
Al - le - lu - i - a,

*p* Glo - ry be to God. *p* Glo

*retard* *p* *pp*

Glo - ry be to thee, O God. *pp*

*p* *pp*

ry, *pp*

*p* *pp*

al - le - lu - i - a, al - le - lu - i - a, Glo - ry be to thee, O God. *pp*

*pp* *p* *pp*

ry, *pp*

*retard* *p* *pp*

# The Veneration of the Cross

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No 10

*Not quick (beat halves)*

SOPRANO

ALTO

TENOR

BASS

PIANO  
*For Practice  
Only*

*Strong resolute, accentuating all notes*

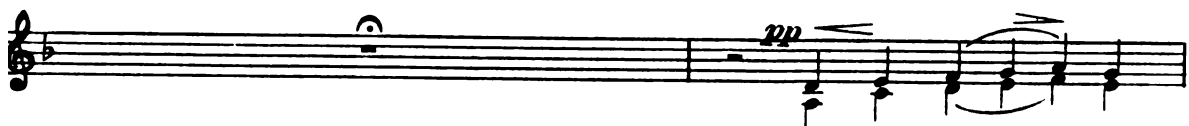
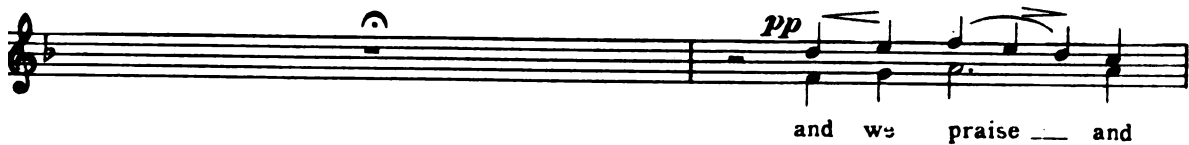
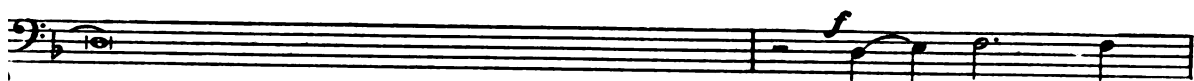
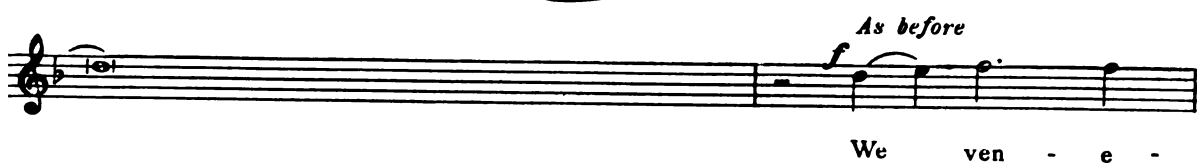
We have seen thy re - sur - rec - tion, O \_\_\_\_\_

*Not quick*

*Also accentuated, but within the proper dynamic limitations*

And a - dore thee, O ho - ly Lord Je - sus, Son of Ma - ry; for

Christ, \_\_\_\_\_





glo - ri - fy thy ho - ly re - - sur - rec - tion:

*mf* *pp*

*A little quicker; with all possible force and energy*

for thou art our God; we know none o - ther be - side thee;

*ff*

*A little quicker; with all possible force and energy*

*ff*

*p* *pp* *pp* *tempo as before*

there - fore we call up - on thy Name. \_\_\_\_\_

*p* *pp*

*p* *pp* *pp* *p*

there - fore we call up - on thy Name. \_\_\_\_\_ O come hi - ther, all ye

*p* *pp* *pp* *p*

*pp* *pp* *p* *tempo as before*

*pp* *pp*

faith - ful, let us mag - ni - fy \_\_\_\_\_

*pp* *pp*

*pp*

let us mag - ni - fy

Christ's ho - ly re - sur - rec - - tion:

*p* *mf*

Christ's ho - ly re - sur - rec - tion: for be - hold, through the Tree

for be - hold, through the Tree

*pp* *f*

joy hath come to all the world; we

joy hath come to all the world; where - fore we bless the

joy hath come to all the world; we

joy hath come to all the world; where - fore we bless the

sing his re - sur - rec - tion with

Lord — ev - er - more; who

sing his re - sur - rec - tion with

Lord — ev - er - more; who

\* ) Small notes with stems down for facilitation

joy, who suf - fer - ed the shame of the Cross, —

suf - fered the shame of the Cross, —

joy, who suf - fer - ed the shame of the Cross, —

suf - fered the shame of the Cross, —

*ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp*

con - quer - ing death by his death.

con - quer - ing death by his death.

*pp* *pp* *pp* *p* *pp* *p* *pp* *pp* *pp*

# Magnificat

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 11

*Slowly, drawn out*

*The structure of the upper voices is superimposed through-*

SOPRANO

ALTO

TENOR

BASS

My soul doth mag-ni - fy, doth mag - ni -

My soul doth mag-ni - fy, doth mag - ni -

My soul doth mag-ni-fy the Lord, and my Spir-it hath re -

*Slowly, drawn out*

PIANO  
For Practice  
Only

*out on the melody of the bass*

*In the same tempo (♩-♩)  
Very lightly and tenderly*

the Lord. O high-er than the Che - ru - bim, more

fy the Lord. O high-er than the Che - ru - bim, more

fy the Lord. O high-er than the Che - ru - bim, more

joi-ced in God my Sa - viour.

*In the same tempo (♩-♩)  
Very lightly and tenderly*



glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

*p* *pp* *p*

*p* *pp* *p*

*p* *pp* *p*

*p* *pp* *p*

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

*pp*

*pp*

*pp*

*pp*

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*p* *pp* *As at the beginning*  
fy - - - thee.

*p* *pp* *p* *mf*  
fy - - - thee. Be-hold, from hence - - - forth

*p* *pp* *p* *mf*  
fy - - - thee. For be-hold, from hence - - - forth

*pp* *pp* *mf*  
fy - - - thee. For he hath re-gard - ed the low-li-ness of his hand-maid-en.

*p* *pp* *p* *mf*  
fy - - - thee. Be-hold, from hence - - - forth

*p* *pp* *p* *mf*  
fy - - - thee. For be-hold, from hence - - - forth

all ge - ner - a - tions shall call me

all ge - ner - a - tions shall call me bless - ed,

all shall call me

For be-hold, from hence-forth all ge - ner - a - tions shall call me

*p* *f* *f* *f* *p* *mf* *f*

bless - ed. O high - er than the Che - ru - bim, more

bless - ed. O high - er than the Che - ru - bim, more

bless - ed. O high - er than the Che - ru - bim, more

bless - ed.

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

*As before*

*p* *p* *pp* *p*

*As before*

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word, *pp*

un - de - fi - led bar - est God the Word, *pp*

un - de - fi - led bar - est God the Word, *pp*

*p* *pp* *v* *retard*

Moth - er of God in ve - ry truth, we mag - ni -

*p* *pp* *v*

Moth - er of God in ve - ry truth, we mag - ni -

*p* *pp* *v*

Moth - er of God in ve - ry truth, we mag - ni -

*p* *pp* *v*

Moth - er of God in ve - ry truth, we mag - ni -

*p* *pp* *f* *Tempo a little quicker than at the beginning*

fy thee. For he that is migh - ty hath

*p* *pp* *f*

fy thee. For he that is migh - ty hath

*p* *pp* *f*

fy thee. For he that is migh - ty hath mag - ni - fied

*p* *pp* *f*

fy thee. For he that is migh - ty hath mag - ni - fied

*p* *pp* *f* *Tempo a little quicker than at the beginning*

fy thee. For he that is migh - ty hath mag - ni - fied

*p* *pp* *f*

fy thee. For he that is migh - ty hath mag - ni - fied

*p* *pp* *f*

fy thee. For he that is migh - ty hath mag - ni - fied

*p* *pp* *f*

fy thee. For he that is migh - ty hath mag - ni - fied

mag - ni - fied me; and ho - ly is his

mag - ni - fied me; and ho - ly is his

me, mag - ni - fied me; and ho - ly is his

me; and ho - ly is his Name. And his mer - cy is on them that fear him through -

*retard* Name. *As before* *pp* *p* *pp* O high - er than the Che - ru - bim, more

*pp* *pp* *p* *pp* Name. O high - er than the Che - ru - bim, more

*pp* *pp* *p* *pp* Name. O high - er than the Che - ru - bim, more

*pp* out all ge - ner - a - tions.

*retard* *r.h.* *pp* *p* *pp*



glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *retard*

*p* *pp* *ff* *ff* *The former tempo*

fy thee. He hath put down the migh - ty

*p* *pp* *ff* *ff*

fy thee. He hath put down the migh -

*p* *pp* *ff*

fy thee. He hath put down the migh - ty

*p* *pp* *ff*

fy thee. He hath put down the migh - ty

*p* *l. h.* *pp* *r. h.* *ff* *The former tempo*

from their seat, and hath ex-al - ted the meek and hum-ble. He hath fill-ed the

- ty from their seat, and hath ex-al - ted the meek and hum-ble. He hath fill-ed the

from their seat, and hath ex-al - ted the meek and hum-ble. He hath fill-ed the

from their seat, and hath ex-al - ted the meek and hum-ble. He hath fill-ed the

hun-gry with good things; and the rich he hath sent emp - ty a -

hun-gry with good things; and the rich he hath sent emp - ty a -

hun-gry with good things; and the rich he hath sent emp - ty a -

hun-gry with good things; and the rich he hath sent emp - ty a -

*retard.*

*As before*

*ppp* *pp*  
 way. O high - er than the Che - ru - bim, more  
 way. O high - er than the Che - ru - bim, more  
 way. O high - er than the Che - ru - bim, more  
 way.

*As before*

*ppp* *pp*  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who.  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who.  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

Mo - ther of God in ve - ry truth, we mag - ni -

Mo - ther of God in ve - ry truth, we mag - ni -

Mo - ther of God in ve - ry truth, we mag - ni -

Mo - ther of God in ve - ry truth, we mag - ni -

*p* *pp* *retard*

*p* *pp* *retard*

*The opening tempo*

*p* *pp*

fy ——— thee.

*p* *pp* *pp*

fy ——— thee. He re - mem - bring his mer - cy hath

*p* *pp* *pp*

fy ——— thee. He re - mem - bring his mer - cy hath

*p* *pp* *pp* *The lower voice a little prominent*

fy ——— thee. He re - mem - bring his mer - cy, re -

*The opening tempo*

*p* *pp* *pp*

*Always louder*

as he

hol - pen his ser - vant, hol - pen his ser - vant Is - ra - el; as he

hol - pen his ser - vant, hol - pen his ser - vant Is - ra - el; as he

mem - bring his mercy hath hol - pen his ser - vant Is - ra - el; as he

*Always louder*



*and louder*

pro - mised our fore - fa - thers, A - bra - ham — and his

pro - mised to our fore - fa - thers, A - bra - ham and his

pro - mised our fore - fa - thers, A - bra - ham — and his.

pro - mised to our fore - fa - thers, A - bra - ham and his

*and louder*

This block contains a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "pro - mised our fore - fa - thers, A - bra - ham — and his". The piano part consists of chords and moving lines in both hands. The tempo/mood instruction "and louder" appears at the end of the first system.

*Always slower and softer*

seed — for ev - er, his seed — for

seed — for ev - er, his seed — for

seed for ev - er, for — ev - er, for

seed for ev - er, his seed for

*Always slower and softer*

This block contains a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "seed — for ev - er, his seed — for". The piano part consists of chords and moving lines in both hands. The tempo/mood instruction "Always slower and softer" appears at the beginning and end of the section.

*As before*

ev - er. \_\_\_\_\_ O high - er than the Che - ru - bim, more

ev - er. \_\_\_\_\_ O high - er than the Che - ru - bim, more

ev - er. \_\_\_\_\_ O high - er than the Che - ru - bim, more

ev - er. \_\_\_\_\_

This system contains four staves. The top three are vocal staves with lyrics. The bottom staff is a piano accompaniment. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). The key signature has two flats (B-flat and E-flat).

*As before*

*pp* *pp*

This system contains two staves for piano accompaniment. Dynamics include *pp* (pianissimo). The key signature has two flats.

glor - ious be - yond com - pare than the Se - ra - phim;

glor - ious be - yond com - pare than the Se - ra - phim;

glor - ious be - yond com - pare than the Se - ra - phim;

This system contains three vocal staves with lyrics. The key signature has two flats.

This system contains two staves for piano accompaniment. The key signature has two flats.

thou who un - de - fi - led bar - est God the Word,

thou who un - de - fi - led bar - est God the Word,

thou who un - de - fi - led bar - est God the Word,

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp* *retard*

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp*

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp*

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp* *retard*

# Gloria In Excelsis

83

(The Great Doxology)

Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 12

*Fairly quick (beat halves)*

SOPRANO

ALTO

TENOR

BASS

PIANO

*For  
practice  
only*

*Fairly quick*

peace on earth good will to-wards men. We praise thee, we bless thee, we

God on high. We praise thee,

*Sofily*

*p* bless thee, wor - ship thee, we give thanks to thee, *pp*  
 wor - ship thee, we glo - ri - fy thee, we give thanks to —  
*p* bless thee, wor - ship thee, we give thanks to thee, *pp*

*Sofily*

*p* *pp*

*pp* O God. —  
*mf* thee for thy great glo-ry, *mf* O Lord God, heav'n-ly King, *p* God the Fa - ther Al-migh-ty.  
 we glo - ri - fy thee, *pp* God the Fa -

*mf* *mf* *p*

O Lord, the on - ly - be - got - ten Son, —  
 O Lord, the on - ly - be - got - ten Son Je - sus —  
 On - ly - be - got - ten —  
 I BASS *p* — — — — —  
*mf* — — — — —  
*p* — — — — —  
*mf* — — — — —  
 Je - — — — —  
 O Lord, the on - ly - be - got - ten Son, Je - sus Christ; —  
 — Je - sus Christ; O Lord God, Lamb of God, Son of the  
 Christ; Son. O Lord God, — — — — — Lamb of —  
*pp* — — — — —  
*mf* — — — — —  
 — — — — —



*f* sus Christ, Je - sus Christ; *mf* melodiously  
 and the  
*mf* Fa - ther, that ta - kest a - way the sins of the world, have  
*mf* God, — O Lord God, —  
*f* melodiously  
*mf*  
*p* gradually softer *pp*  
 Ho - ly Spi - rit; — have mer - cy up - on us. —  
 a - way the sins of the world, re - ceive our pray -  
 mer - cy up on us. Thou that ta - kest a - way the sins of the  
*p*  
 Lamb of — God, that ta - kest a - way the sins — of the  
 II BASS  
*p*  
 Lamb of — God, that ta - kest a - way the sins — of the  
 gradually softer  
*p*

The musical score is written for a hymn. It features a vocal line (soprano/tenor) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into several systems. The first system includes the lyrics 'sus Christ, Je - sus Christ;' and 'and the'. The second system includes 'Fa - ther, that ta - kest a - way the sins of the world, have' and 'God, — O Lord God, —'. The third system includes 'Ho - ly Spi - rit; — have mer - cy up - on us. —' and 'a - way the sins of the world, re - ceive our pray -'. The fourth system includes 'mer - cy up on us. Thou that ta - kest a - way the sins of the' and 'Lamb of — God, that ta - kest a - way the sins — of the'. The fifth system includes 'Lamb of — God, that ta - kest a - way the sins — of the'. The piano part includes a section labeled 'II BASS'. The score includes various musical notations such as dynamics (*f*, *mf*, *p*, *pp*), articulation (accents, slurs), and performance instructions (e.g., 'melodiously', 'gradually softer').

er.

world.

world. *Detached, not legato*I BASS *p* Thou that sit-test at the right hand of God the Fa-ther, have mer-cy up-on us.

world.

*Slower  
melodiously*

Thou on-ly art the Lord; thou on-ly, O

ALL ALTOS

Thou on-ly, with the Ho-ly

ALL TENORS

Thou on-ly, with the Ho-ly

For thou on-ly art ho-ly;

Thou, — with the Ho-ly

*Slower*

*Former tempo**retard**retard*

Christ, art most high in the glo - ry of God the Fa-ther, A - men.

Ghost, art most high in the glo - ry of God the Fa-ther, A - men.

Ghost, art most high in the glo - ry of God the Fa-ther, A - men.

Ghost, art most high in the glo - ry of God the Fa-ther, A - men.

*Former tempo**retard**retard**Former tempo**With a detached, bell-like sonority*

Ev-ery day will I give thanks un-to thee, O Lord, and praise thy Name for:

I ALTO

*pp**Former tempo**p**mf*

ev - er and ev - er. — Ev - ery day will I give thanks

II ALTO

Ev - ery day will I give thanks

ALL TEN.

Vouch - safe, O Lord, to

I BASS

Vouch - safe, O Lord, —

un-to thee, O Lord, and praise thy Name for ev-er and ev-er, Vouch-  
 un-to thee, O Lord, and praise thy Name for ev-er and ev-er, Vouch-  
 keep us this day with-out sin, Vouch-  
 our God. Blessed art

safe, O Lord, this day to keep us with - out sin,  
 safe, — O Lord, this day to keep us with - out — sin,  
 safe, — O Lord, this day to keep us with - out — sin,  
 thou, O Lord God of our Fa - thers,

*pp*  
 this day to keep us with - out sin.  
 this day to keep us with - out sin.  
 this day to keep us with - out sin.  
 prais - ed and glo - ri - fi - ed be thy ho - ly Name for ev - er, a - men.

*Slower  
melodiously*

Let thy mer - ci - ful kind - ness, O Lord, be up - on us,

Let thy mer - ci - ful kind - ness, O Lord, be up - on us,

Let thy mer - ci - ful kind - ness, O Lord, be up - on us,

*Slower  
melodiously*

*Still more broadly*

ev - en as our trust is in thee. Have

ev - en as our trust is in thee.

ev - en as our trust is in — thee.

*Still more broadly*



*In the former tempo**retard*

mer - - - cy up - on me,

Teach me, O Lord, in the way of thy sta-tutes, and I shall keep it

*In the former tempo**retard*
*In time*

O Lord,

un - to the end. Teach me, O Lord, in the

O Lord,

*In time**Every time stronger*

*retard* *In time*

heal my soul. I

way of thy sta-tutes, and I shall keep it un-to the end.

heal my soul. I

*retard* *In time*

flee un-to thee.

Teach me, O Lord, in the way of thy sta-tutes, and I shall keep it

flee un-to thee.

*retard*

*In time*

II SOPRANO

Thou, O Lord, hast been our

II ALTO

un - to the end. Thou, O Lord, hast been our

II TENOR

Thou, O Lord, hast been Lord, thou hast been our re-fuge

II BASS

Thou, O Lord, hast been our

*In time*re - fuge and our dwell - ing place.  
flee un - to thee.

re - fuge and our dwell - ing place. I said

re - fuge and our dwell - ing place.  
from one gen - er - a - tion to an - oth -

re - fuge and our dwell - ing place.

*Quicker tempo*

*lightly*

Heal — my soul, heal —

*p* Lord, — be mer - ci - ful un - to me and heal my soul, for  
 Lord, have mer - cy up - on me and

*p* *accentuated* *pp* Have mer - cy —  
 Have mer - cy —

*pp* er. — *pp* Lord —

*Quicker tempo*

*lightly*

my soul, for I have

I have sin - ned a - gainst — thee.  
 heal my soul, I pray — thee.

*pp* heal mer - cy up - on my soul.  
 have mer - cy up - on me.

God, —

*Tempo always more lively (But the sonority remains light)*

*mf* *p* me,  
sin - ned a - gainst thee. Teach me to  
*mf*  
Lord, I flee un - to thee for help, Teach me to  
*mf*  
Teach me, O Lord, to do the thing that  
*mf*  
teach me, Lord,

*Tempo always more lively (But the sonority remains light)*

*mf*

O Lord, for thou art my God.

*p*  
do the thing that pleas-eth thee, O Lord, for thou art my God.  
*p*  
do the thing that pleas-eth thee, O Lord, for thou art my God.  
*p*  
pleas - eth thee, for thou art my God.  
*p*  
for thou art my God

*p*

*p*  
For with thee, O Lord, — is the well of life,

*p*  
For with thee, O Lord, is the well of life,

*p*  
*p*  
For with thee, O Lord,

*p*  
for thou O Lord,

*mf*  
and in thy — light shall we see light. O con - tin - ue forth thy

*mf*  
and in thy — light shall we see light. O con - tin - ue forth thy

*mf*  
is the well of life. O con - tin - ue forth thy

art my God. O con - tin - ue forth thy



kind - ness un - to those — that *retard* know — thee.

*In time with detached sonority*

lov - ing kind - ness un - to those that know thee. Ho - ly God, —

kind - ness un - to those — that know thee. Ho - ly God, —

*I TENOR*

lov - ing kind - ness un - to those that know thee. Ho - ly —

kind - ness un - to those — that know thee.

*retard*

*In time*

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Im - mor - tal, have mer - cy up - on us.

have mer - cy up - on us.

*p* Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have

*p* Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have

*pp* Ho - ly Im - mor - tal, have

I BASS *p* Im - mor - tal, have

II BASS Im - mor - tal, have

*p*

*p* mer - cy up - on us. *pp* Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im -

*p* mer - cy up - on us. Ho - ly, Migh - ty, Ho - ly, Im -

*p* mer - cy up - on us. *pp* Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im -

*p* mer - cy up - on us. Ho - ly, Migh - ty, Ho - ly, Im -

*p* mer - cy up - on us. Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im -

*p* *pp*

*f* *p* *mf*

mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*

mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*

mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*

mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*

as it was, is now, and shall be, world with-out end, a-men.

*f* *p* *mf*

as it was, is now, and shall be, world with-out end, a-men.

*f* *p* *mf*

as it was, is now, and shall be, world with-out end, a-men.

*f* *p* *mf*

as it was, is now, and shall be, world with-out end, a-men.

*f* *mf* *accentuating every note*

Ho - ly God, have mer - cy up - on us, Ho - ly God

*f* *mf* *ff* *accentuating every note*

Ho - ly God, have mer - cy up - on us, Ho - ly God, Ho - ly, Migh - ty,

*f* *mf* *ff* *accentuating every note*

Ho - ly God, have mer - cy up - on us, Ho - ly God, Ho - ly, Migh - ty,

*f* *mf* *ff* *accentuating every note*

Ho - ly God, have mer - cy up - on us, Ho - ly God, —

*f* *mf* *ff* *accentuating every note*

*f* *mf* *ff* *retard*

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

*f* *mf* *ff* *retard*

Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

*f* *mf* *ff* *retard*

Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

*f* *mf* *ff* *retard*

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

*f* *mf* *ff* *retard*

## Hymn "Today Hath Salvation Come"

*Melody of the Znamens Tradition*Edited by  
WINFRED DOUGLASS. RACHMANINOV  
Op. 37, No. 4

*Slowly*

**SOPRANO**  
To - day hath sal - va - tion come to earth:

**ALTO**  
To - day hath sal - va - tion come to earth:

**TENOR**  
To - day hath sal - va - tion come to earth: let us

**BASS**  
To - day hath sal - va - tion come to earth:

**PIANO**  
*For Practice only*

let us praise our Sa - viour, ri - sen from the tomb;

let us praise our Sa - viour, ri - sen from the tomb;

praise our Sa - viour, ri - sen from the tomb;

let us praise our Sa - viour for

*p* for he is the *mf* Au - thor of our *p* life:

*p* for he is the *mf* Au - thor of our *p* life:

*p* for he is the Au - thor of our life:

*p* he is the Au - thor of our life:

*p* for des - troy - ing death by death, he hath

*p* for des - troy - ing death by death, he hath

*p* for des - troy - ing death by death, he hath

*p* for des - troy - ing death by death, he hath



*A little quicker*

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

*A little quicker*

gi - ven us the vic - to - ry and

*retard**Former tempo**retard**pp*

great fa - vor.

great fa - vor.

great fa - vor.

great fa - vor.

*retard**Former tempo**retard**pp*

great fa - vor.

**Hymn "When Thou, O Lord, Hadst Arisen " 105**

## Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLAS  
*Slowly*

**S. RACHMANINOFF**  
**Op. 37, No 14**

The image shows a musical score for a choral and piano piece. It includes five staves: Soprano, Alto, Tenor, Bass, and Piano (Practice only). The lyrics are "When thou, O Lord, hadst a -". The piano part is marked "Slowly" and "Practice only". The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and articulation marks like accents and slurs. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte). The lyrics 'The Rose Tree' are written below the bass staff.

*p* bonds of hell, thou de - stroy - edst the  
*pp* bonds of hell, thou de - stroy - edst the con -  
*p* bonds of hell, thou de - stroy - edst the con -  
*p* of hell, thou de - stroy - edst the con -

*mf* con - dem - na - tion of death for all man - kind,  
*f* dem - na - tion of death for all man - kind,  
*f* dem - na - tion of death for all man - kind,  
*f* dem - na - tion of death, break - ing the

*A little quicker*

break - ing the snare of the en - e - my.

break - ing the snare of the en - e - my. Re -

break - ing the snare of the en - e - my.

snare of the en - e - my.

*A little quicker*

Re - veal - ing thy - self to thine

veal - ing thy - self to thine

Re - veal - ing thy - self to thine

Re - veal - ing thy - self to thine

*retard**The former tempo*

Re - veal - ing thy - self to thine

veal - ing thy - self to thine

Re - veal - ing thy - self to thine

Re - veal - ing thy - self to thine

*retard**The former tempo*

Re - veal - ing thy - self to thine

veal - ing thy - self to thine

Re - veal - ing thy - self to thine

Re - veal - ing thy - self to thine

*pp* *p* *very dulcet* *pp*

A - pos - - tles, thou didst send them

*pp* *p* *pp*

A - pos - tles, thou didst send them

A - pos - - tles,

*pp* *p* *pp*

to A - pos - - tles, thou didst send them

A - pos - tles,

*pp* *p* *pp*

to thine A - pos - - tles, thou didst send them

*pp* *p* *pp* *very dulcet*

*mf* *p*

forth to preach thy word, grant - ing thy peace through them to

*p*

forth to preach thy word, grant - ing thy peace to

*mf a little marked*

forth to preach thy word, grant-ing thy peace through them to

thy peace through them to

*p*

forth to preach, grant-ing thy peace

*mf* *p*

*p* *mf* *gradually softening*

all the world, O ——— thou on - ly all -

*p*

all the world, O thou on - ly all -

all the world, ——— O thou on - ly all -

*p*

all the world, ——— all -

all,

to ——— all ———

*gradually softening*

*p* *mf*

*retard* *mp*

- mer - ci - ful One. ———

*mp*

- mer - ci - ful One. ———

- mer - ci - ful One. ———

*ppp*

- mer - ci - ful One. ———

*ppp*

the world. ———

*retard* *ppp*



# Hymn To The Mother Of God

Melody of the Greek Tradition

Edited by  
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S. RACHMANINOFF  
Op. 37, No 15

*Fairly quick, with bright rhythm*

SOPRANO  
Heav'n - e - lec - ted chief - tain, tri - umph -

ALTO  
Heav'n - e - lec - ted chief - tain, tri - umph -

TENOR  
Chief - tain, heav'n - e - lec - ted

BASS  
Heav'n - e - lec - ted

PIANO  
for Practice only  
l.h.  
r.h.  
*Fairly quick, with bright rhythm*

phant vic - tor in our glo - rious

phant vic - tor in our glo - rious

vic - - tor tri - um - phant in our glo - rious

vic - - tor in our glo - rious

ff

war;

war; Since — thou hast saved us from the

war; Since thou hast saved us from the

war; Since thou hast saved us from the

war; Since thou hast

foe, hymns of glad thanks - giv - ing

foe, hymns of glad thanks - giv - ing

foe, hymns of glad thanks - giv - ing

saved us from the foe, hymns of thanks -

do thy ser - vants of - fer

do thy ser - vants of - fer

do thy ser - vants of - fer

giv - ing do thy ser - vants of - fer

un - to thee, thou who bar - est God.

un - to thee, thou who bar - est God, thou who

un - to thee, thou who bar - est God, thou who

un - to thee, thou who bar - est God, thou who

The musical score consists of four systems of staves. The first system has three vocal staves (treble clef) and one piano staff (bass clef). The second system has two vocal staves and one piano staff. The third system has two vocal staves and one piano staff. The fourth system has two vocal staves and one piano staff. Dynamics include *ff* (fortissimo), *p* (piano), and *f* (forte). The lyrics are: 'do thy ser - vants of - fer', 'giv - ing do thy ser - vants of - fer', 'un - to thee, thou who bar - est God.', 'un - to thee, thou who bar - est God, thou who', 'un - to thee, thou who bar - est God, thou who', and 'un - to thee, thou who bar - est God, thou who'.

Do thou, to whom God hath  
 bar - est God. Do thou, to whom God hath  
 bar - est God. Do thou, to whom God hath  
 bar - est God. Do thou, to whom God hath

giv - en might un - con - quered and in - vin - ci -  
 giv - en might un - con - quered and in - vin - ci -  
 giv - en might un - con - quered and in - vin -  
 giv - en might un - con - quered and in - vin - ci - ble, might

ble, \_\_\_\_\_ de - liv - er \_\_\_\_\_

ble, \_\_\_\_\_ de - liv - er us from ev - ery ill, \_\_\_\_\_

\_\_\_\_\_ ci - ble, de - liv - er \_\_\_\_\_

\_\_\_\_\_ in - vin - ci - ble, de - liv - er \_\_\_\_\_

us \_\_\_\_\_ from ev - ery ill: then shall we \_\_\_\_\_ cry, \_\_\_\_\_

from \_\_\_\_\_ ev - ery ill: then shall we \_\_\_\_\_ cry, \_\_\_\_\_

us \_\_\_\_\_ from ev - ery ill: then shall we \_\_\_\_\_ cry, \_\_\_\_\_

us from ev - ery ill: then shall we cry, \_\_\_\_\_

*ff* Hail to thee, O Bride, — and ev - er Mai -

*ff* Hail to thee, O Bride, — and ev - er Mai -

*ff* Hail to thee, O Bride, — and ev - er Mai -

*ff* Hail to thee, O Bride, — and ev - er Mai -

*ff*

*retard* *Slowly* *p* den.

*ff* *p* den.

*ff* *p* den.

*ff* *p* den.

*retard* *Slowly* *p*

*ff*



1513 506





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